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# Mme Simcox Sends

## A Review of London Fashions

Mme Simcox is America's Greatest  
Designer and Creator of Fashion



LONDON.—Fashion is an active abstraction which sensible people detest and sensibly observe. Humanity is divisible into those who observe it and those who do not. There are some women, English and American, and of every other nationality for the matter of that, who, imagining that they are deficient in personal charm (I admit that there are such, although the Chesterfieldian school of philosophers would ridicule the idea), endeavor to make their clothes the spell of their attraction. With this end in view, they labor by lavish expenditure to supply in expensive apparel what they lack in beauty of form and feature. This is very well to a certain extent, but elegant dressing does not depend entirely upon expense. A woman may wear the costliest silks that France could produce, adorn herself with exquisite laces, which years of patient toil are required to fabricate; she might carry the jewels of an eastern princess around her neck and on her fingers, yet still in appearance be essentially vulgar. Then, on the other hand, we find the opposite type, especially in England, those women who neglect their dress through a strange affectation of singularity and who really take a pride in being thought utterly indif-

ferent to their personal appearance. I heard a well known British writer remark the other day, "Without dress a handsome woman is a gem, but a gem that is not set." It is true that when correct taste is observed the charm of woman is intensified. There is very little difference in London and American fashions, but there is a great difference in the way in which the women of the two nations wear their clothes, and it is most interesting to draw comparisons in this respect. The English woman does not wear French fashions as though she really enjoyed them. She will don the most eccentric Parisian styles, have her coiffure arranged in the latest mode, but somehow, when thus garbed, she looks a little gauche; but the same mode worn by a dashing American damsel would in all probability look very chic and smart, for the daughters of the United States have a certain little impertinent courage which helps them to carry off no matter what eccentricity. But the English girls with their fair Anglo-Saxon skins and their blue eyes have a particular charm of their own, and they are at their very best in the trig English tailored suits or the simple garden party frock. But, on the other hand, it must be admitted that at the after theatre suppers in the large hotels, particularly at the Savoy, the Ritz and the Cecil, one sees the acme of perfec-



tion in evening dress. No smart English woman appears in a high neck after six o'clock, and the gowns seen in the dress circles of the fashionable Strand theatres and at the tango dinners are very elegant. "Tango dinners," by the bye, are quite the rage in London. A hostess giving a private dinner will send her invitations out with the word "Tango" printed in the right hand corner. This means that between each course the guests can get up from their seats and "tango" after a few whirls they re-

turn to the next course. Frocks for the tango dinners and teas are of the most elaborate description. Chantilly lace is used in profusion. Tulle is the favorite diaphanous fabric. An exquisite flesh colored tulle dancing frock has tiny brilliant sewn all over it, which gives the effect of sparkling dewdrops. Soft bodices composed of some fabric which affords a complete contrast with the skirt are seen on many of the prettiest gowns, although in many instances the skirt material is either brought up on to the corsage in

point back and front or carried over the shoulders even in some instances. Flower girdles seem more liked than the girdle of soft satin or silk. The simple garden flowers in mixed colors are often chosen for the girdles for young girls, the blossoms being of a miniature size naturally, as otherwise the effect would be a little clumsy. A pretty dance frock of snow white chiffon has a flower girdle carried out in hedge roses, some white and some pink, intermingled with sweet briar foliage. Another exquisite dance frock is in pale blue silk net, the skirt made with three decks and the hem of each flounce bordered with forget-me-nots, in the center of each flower a tiny, brilliant.

Miss Shirley Kellogg, the dainty American actress who has for some time achieved such great personal triumph in London, and who is now playing in "Hullo, Tango!" is not only celebrated for her talents in the dramatic field, but she has the reputation of being one of the smartest dressed women in London. One of her gowns is a marvellous creation and has set all London talking. It is a shimmering diaphanous silk trimmed with a volant of tulle. The wonderful thing about the frock is the deep full flounce of ostrich feathers about a foot in width which edges the tulle flounce. This falls over the daintiest of silk pantaloettes. This talented actress has a decided penchant for all kinds of feathers not only for the adornment of her chapeaux and frocks, but for the decoration of her home. Incidentally speaking of feather trimming, this garniture was seen as a decorative medium on many of the smart gowns and wraps worn at the Ascot races. A long taffeta cape on the Brigand order which was worn over a black and white Chantilly lace gown, was trimmed with a narrow waving trimming of ostrich plumes. A cape wrap entirely of black Chantilly lace, made in the shape of a little three-quarter length French mantelet, had a collar edged with feathers. These Chantilly lace capes have a remarkably dainty effect when worn over a white or light colored net or silk frock. It is an ideal wrap for restaurant or theater wear or hot summer evenings, when a thicker manteau could not be tolerated.

The English woman seems to favor the combination of black satin and blue gabardine or serge quite as much as the American. This style of costume made on smart lines is very much liked for coaching. At the recent Marathon coaching race this mode was well to the fore. One costume, a coat and skirt, had a tunic of serge depending apparently from the coat, with a band two inch broad of black satin and cuffs of the same. Another had stitched bands of taffeta on a gored tunic, and a third gown had tunic pleats opening over panels of black satin. Another model which combined all the little characteristic touches of the moment in the smartest manner—the skirt tight at the ankles, with full tunic, long loose fitting waist and open throat. The bodice and tunic were of fine blue serge, the bodice cut almost in apron form, with rather loose armholes from which tight long sleeves of black satin appeared. The tunic was gored in six pieces, and a loose belt was slung round rather below the waist and held in place by tiny straps of serge. The belt was in black silk braid with two long fringed ends.

I am illustrating my text this week with some extremely smart afternoon gowns. Fig. 1 shows a dress of black taffeta with an underskirt of plaid material. As will be noted, the tunic, which has a considerable flare at the hem, is arranged on a hip emplacement by means of a thick silk cord. The waistcoat is made of the same

plaid material as the underskirt and is edged round the neck with a narrow passementerie which has a suggestion of blue, gold and black in it. The vest is fastened with handsome enamel buttons in which the same coloring appears. Attached to the waistcoat is a little roll over collar of white taffeta. A distinctive note is shown in the loops of the same silk which trim the coat in front and the length of the sleeves, which are much shorter than the average sleeve. The long suede glove covers the arm to above the elbow.

The second dress is in blue crepe de



Chine, with a blouse of white voile embroidered with motifs in turquoise blue and green. The Normandy collar is especially becoming for slim throats, as it stands away from the neck in a particularly graceful curve. A fishwife drapery, still suggestive of the Normandy influence, gives the fashionable bunched up effects to the hips and tops a double tiered skirt, which is hand embroidered in conventional design. The toque is in black satin, trimmed with black plumes.

A smart tailored suit in black taffeta is shown in Fig. 3. This has a collar in white ottoman. The jacket in half length has a decided godet flare. A very new style of skirt is shown in this model. The hip emplacement, you will observe, is shaped very low and is very flat, but the godet flounce, which comes below, gives ample fullness to the skirt. This suit would be very smart made in tussor or in a summer duetyne. The roll over collar and smart little cuffs would be in a pretty striped silk. The hat worn with this costume is turned up at a sweeping angle. The hat is in burnt Tagal straw, with the underbrim faced with black silk and two enormous loops of silk ribbon trimming the right side.

Fig. 4 depicts a very new long basqued costume. As I mentioned in my article last week this style of dress is ultra fashionable and exceedingly smart on a slim woman. The tunic is very fully pleated on to a hip emplacement and falls over the regulation tight underskirt. The corsage, which is fitted with a few darts under the arms, fastens straight down the front with china buttons. A very quaint and novel way is shown in the inset of the sleeve. These are put in high on to the shoulders with a few gathers. This gives a very different affect from the long kimono shoulder cut. The roll over collar is curved to stand well away from the neck. The small hat is in black satin, and the gown in this instance is in white silk pebble crepe. With a gown of this description the only decorative touch that is necessary is a necklace of some vivid hue. On this model there is a long necklace that reaches to the knees. This is in vari-colored stones—blue and red predominating. All shapes and shades of beads are used in these quaint barbaric necklaces. They are more convenient to wear when knotted, but they are usually left to hang loose, and they give a very pretty touch of color to a white costume.

Clara E. Simcox

A well dressed woman lives up to her clothes, she knows that she gives pleasure wherever she goes, that she is a delight to the eye, a joy to herself and all who meet her. Clara E. Simcox